

## The Importance of Proper Presence of Musical Folklore in Textbooks



### Music (performance)

**Keywords:** Albanian Folklore, Folk Music, Pop-Folk Music, Rhythmical Instruments, Folk Instruments, etc.

Kushtrim Jakupi

Dean of the Faculty of Music at AAB University.  
Prishtina - Republic of Kosova

### Abstract

Musical folklore is part of our daily life, it is in our past – tradition and also it will be part of our future. Albanian folk music has its place in history and has evolved together with it. Our ancestors chanted to the beauty, successes, joy, but also to sufferings, war, etc. accompanying it to our days. The importance of preserving the music is same as preserving the identity of a nation; songs are layered in generations and are deep in us. Folk music has an extraordinary force and ability to penetrate deep in our emotions because it's part of identity. Hence, care about folk music should be very special. It represents a jewelry which should be naively preserved not only individually but also institutionally. Musical folklore should be cultivated not only in various parties, in few manifestations or folk festivals, but also in educational institutions starting with preschoolers to high educational levels, because in this way we will attain to create a real sight for our folk music and to create proper conditions for it to exist further. However, is this happening in an appropriate degree, or not? This is a question that I have handled by doing an analysis of all musical textbooks. Also giving a reflection on what is happening with musical folklore, folk music, how it is treated in our schools, should it be given more space, should we invest more, as well as many other questions that remain to be discussed. This insight may be an initiative for other discussions and writings that will treat problems that have to do with musical folklore. Unfortunately, much remains to be done in this field from institutions, which are responsible to preserve cultural values, also from every individual, every student which can give their contribution in this field.

**Description of main characteristics** of Albanian folklore is important to be reminded for all those elements which are appropriate or more easy to be embraced from students (e.g. narrow extension of our songs ambit in third, fourth, etc.) also for those elements that appear to be more complex and more difficult to be embraced by students (e.g. composite rhythms - 5/8, 7/8, 9/8, etc.). However practically many of Albanian songs even though sometimes with a greater ambitus or with bigger dancing intervals and more appropriate for singing, easily are acquired by students, especially our composite rhythms which can be learned easily by students and are presented in early phases of musical education (First level) in I, II, or III grade. All these facts made us come to conclusion that folk songs really must have a bigger inclusion in textbooks, thus serving as a material for more successful learning to read musical notes, right singing, as well as gaining general musical knowledge.

**In musical education plan and program** folk music has special space and is part of all levels, beginning from younger ages (First Level) to older ones (teenagers).

In musical activities provided by educational plan and program – **I level**, among others contains:

1. Students sing Albanian and other nation's folk and artistic songs which should be adapted to musical and general development of students from grade to grade.
2. Students sing in groups and individually, with a selection of folk and artistic songs (about 40 songs) in compliance with their individual skills...

3. Students know the repertoire of national and international authors.

**In II level**, folk music has special space in musical education plans and programs, only that now also in the field of instrumental interpretation, including the interpretation of folk melodies. To achieve this it is required also the acknowledgement with various folk instruments, which can be provided with predetermining of musical activities, where it is said:

1. ...students should know to interpret songs accompanied with instrumentals...
2. ...embrace a repertoire of Albanian and other nation's monophonic, duo phonics and polyphonic folk and artistic songs...
3. ...students should know various musical genres (folk and artistic, of harmonic and polyphonic style)...
4. ...develop positive attitude for traditional folk music...

Precisely this is one of the most important tasks which should be realized in this phase of musical education. Especially this is important when having in mind that this is the most critical age of students, the age when youngsters are affected with different musical currents, contemporary styles that can affect deeply and in a way leave as second handed our folk music, and our folk music tradition. Cultivating positive attitude to folk music represents one more task of great importance. In this regard care should be taken to determine real values, because in this media chaos which is taking place in our country easily can affect our students. Pop-folk music has its own values with which it identifies itself and precisely there the attention of the students should be focused.

In general, musical education plan and program compiled for all levels is concentrated considerably in folk music, in our tradition, always leaving way for a greater presence. These songs accompany children-students from the early age to high educational phases and in a way accompany them and evolve with them continuously, adopting, developing and being more complex always in accordance with the age of students.

### Analysis of the examples

Examples of folk music are numerous in musical textbooks. They are presented with musical notes but also as examples for instrumental listening and interpretation. Folk songs are carefully selected, classified and adopted with the age and students ability to whom they are dedicated. These examples start from simple ones in tempo, meter, rhythmic and melodic figures which can easily be embraced by children-students of this age, as well from the content of the songs (it is sang to sheep, rooster, bird, game, etc.). Formal simplicity of the songs enables its fast learning from students.

### Dy dele

Populllore

Dy - de - le dy - de - le pes - qind pa - re pa - re

## Në sabah këndon bilbili

Populllore

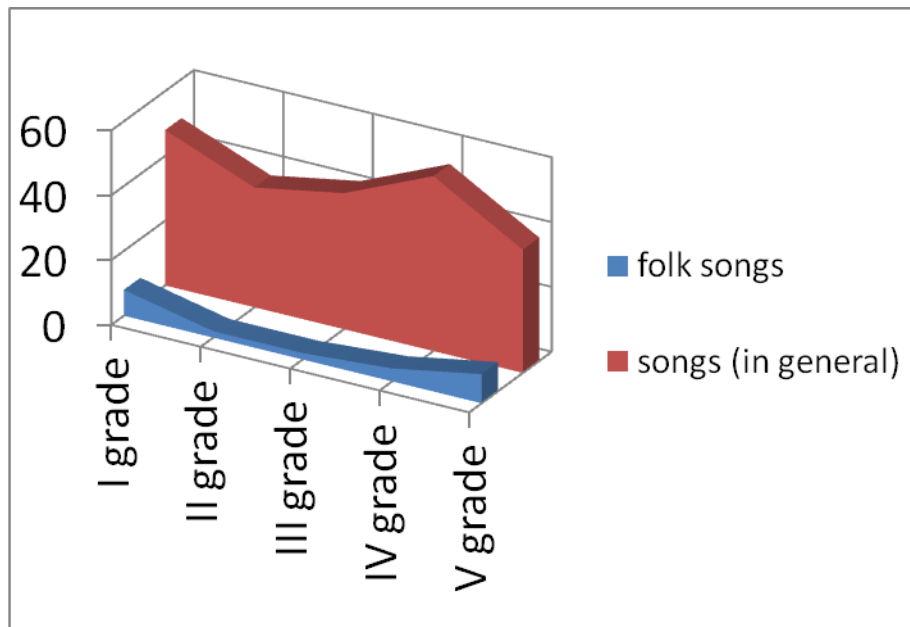


## Luli Lul

Populllore



## First level



From the chart above it can be noticed that in the first level in general there is a low inclusion of Albanian folk music. Its decline in II, III and IV grades maybe can be justified that Albanian folk song is characterized with great number of songs in mixed masses, then they are constructed in oriental steps or based in Jonian, Dorian or Eolian modes, and occasionally in an unbalanced form, which can create uncertainty at students of this age. Normally that this is not a great reason for non inclusion of Albanian folk song in musical education textbooks – first level, therefore it is preferred that this inclusion to be greater.

## Second level

In **VI grade** folk music (Albanian) is represented in historical aspect, its historic development, beginning with archeological monuments preserved from Illyrians including musical instruments. It goes on to present the first Albanian musicians, their first writings, etc. This is done

to emancipate the children for autochthon and very old quality of our music cultivated by our people within centuries.

Popular instruments are presented in details and divided in those rhythmical and melodic. Rhythmical instruments: gurëzat, cinglat, rrake-takja, rrekëza, gërreza, këmboret, tumbullaci, tingëzat, dajreja and tupani, in this grade' textbook are figuratively represented, in order to at least familiarize students visually with their appearance<sup>220</sup>.

Afterwards the presentation of folk instruments takes place along with characteristically old instruments, such as çiftelia, sharkia, fyelli, kavalli, defi etc., that are widely used in our music.

Our song has a great range and it's not easy to be taught to students. Lyrical folk song, epic, songs of work, of wedding, of immigrants, of men, of women, of children, folk songs danced by men, danced by women, then monophonic folk songs, duo phonic, polyphonic, urban traditional folk song, of rural tradition, etc. all these are presented with an example in musical notes, which students can feel and make comparison between them and in this way can be able to distinguish these aspects and know them.

## Karajfilat qe ka Shkodra

Popullore



Ka-raj - fi - lat qe ka Shko - dra me-det a kund nuk jan? gon - xhetmdha - ja, gon - xhe.

11



tvo - gla me er' mbu - shim dy - njan a man a - man a - to gon - xhe

18



s'mi\_\_\_\_\_ prek do - ra me - det o kan' zi - jan

## Dola n'bashqe

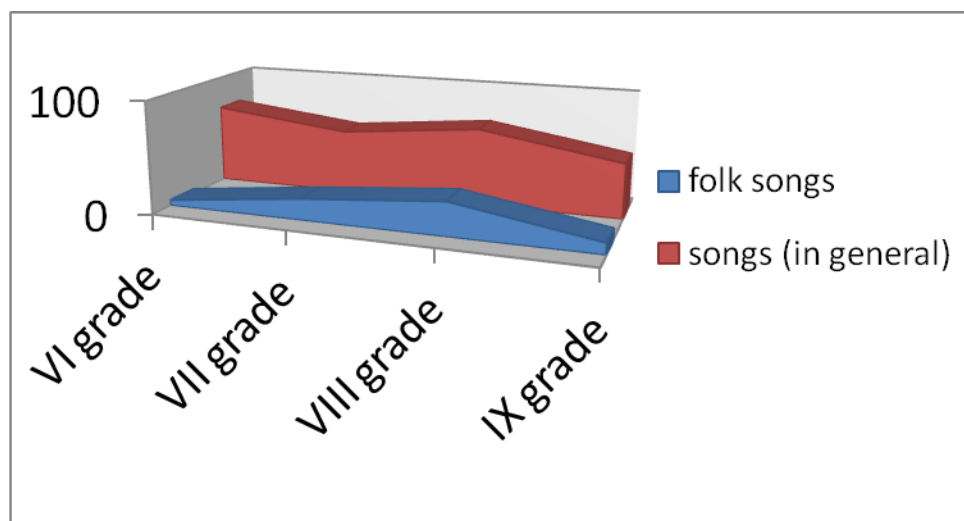


Do-la n'ba- hqe\_ me mbledh' lu - la ha-rr-o-va min - di - lin o - ve tu kput dra - no - fi - lin o - ve

<sup>220</sup> Edukatë Muzikore 6, Drita Rudi, Rafet Rudi, f.21.

Knowing that iso-polyphonic tradition is a real jewelry of our folk music and it is preserved also from UNESCO as world's masterpiece of oral tradition, maybe it should be more present in all textbooks, especially in those of second level. The problem of preserving and cultivating this music is also present in places where this music appeared, thus the attention for it should be greater and with a greater extension in all Albanian territories. Considering this, the best way for it to be guarded and preserved, would be its presence in textbooks, in written form – musical notes, and also registered in CDs attached to the textbooks.

### Nji baqe



### Third level

Seeing that in the III level of general education, the subject of music deals with general history of music, where it is planned to learn about various musical epochs, beginning with primitive ones till the XX century epoch, peoples folk music has a small inclusion, almost unimportant and sporadic in the only textbook dedicated to this level (Engjëll Berisha-“Kultura Muzikore”). Albanian folk music in this text is mentioned along with some artistic works of some Albanian composers, works that are based in popular Albanian themes. At this time students-teenagers should have more materials which deal with music folklore (folk music), because especially this phase is represented as “problematic” phase of creating their right standpoints about the art of music and about art in general.

\*

Albanian musical folklore, extended in a wide territory, in all Albanian speaking areas represents a great treasure. Its colorfulness should be preserved and guarded not only by them who cultivate it but also from institutions. The best way is for our musical folklore to have its deserving place in our textbooks.

From my experience as a teacher in primary school, I understood that its presence in our textbooks could have been greater, this need I felt at least from student requirements, from their great desire to sing those songs. However during the analysis that I have done in this paper I understood that this presence even though it could be greater it fulfills the standards based in the possibilities of general inclusion of musical culture. We as a society, as a nation should cultivate our culture, but never put aside other worldly cultures and musical cultures in general, especially in this time in which we live, of world integrations where numerous cultures are mixed and as such they represent an extraordinary wealth. So, students along with our culture should have needed information for many other issues that deal with the art of music, but certainly not forgetting the beautiful Albanian folk song, especially “pure” Albanian song, the song which has real values.

In some textbooks is noticed a significant absence of Albanian folk music (musical folklore), but in a way it is supplemented in other textbooks, especially an advance is noticed in second level where approach to Albanian folk music is more attentive, more professional and detailed, making also the classification of songs. In particular special importance is given to artistic musical works which are based in motifs, themes expounded from rich Albanian musical folklore.

I believe that with this modest paper work I gave a small contribution on drawing attention in a very important element, as it is the music of a nation, in this case of our Albanian folk music. Care about our music should advance further; especially from pedagogues of music who are in direct contact with students - future generations that will carry the responsibility of preserving our culture. Approach to this problem should be more careful and visionary.

I want this to be an impulse for other papers that will deal with this issue of great importance for our musical culture.

## References

1. D.Rudi, Edukata Muzikore 1, Prishtinë 2006.
2. D.Rudi, R.Rudi, Edukatë Muzikore 2, Prishtinë 2008.
3. D.Rudi, R.Rudi, Edukatë Muzikore 3, Prishtinë 2007.
4. D.Rudi, R.Rudi, Edukatë Muzikore 4, Prishtinë 2007.
5. D.Rudi, R.Rudi, Edukata Muzikore 5, Prishtinë 2007.
6. D.Rudi, R.Rudi, Edukatë Muzikore 6, Prishtinë 2005.
7. Seniha Spahiu, Edukata Muzikore7, Prishtinë 2006.
8. Zeqirja Ballata, Kultura Muzikore 8, Prishtinë 2005.
9. S.Spahiu, B.Jashari, B.Luzha, Edukata Muzikore 9 , Prishtinë 2006.
10. Engjell Berisha, Kultura Muzikore, Prishtinë 1989.
11. Ramadan Sokoli, Folklori muzikor shqiptarë Tiranë,1965.